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SAN FRANCISCO 11

CALIFORNIA SCHOOL OF FINE ARTS

800 CHESTNUT STREET

fine arts

advertising design and illustration

ceramics

photography and film making

teacher training

1959-1960 CATALOGUE
ACADEMIC INFORMATION
SUPPLEMENT

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REFER TO 1959 · 1960 CATALOGUE

California School of Fine Arts

800 CHESTNUT STREET • SAN FRANCISCO 11, CALIFORNIA • ORdway 3-2640

Founded 1874 *Incorporated 1889*

BOARD OF DIRECTORS

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*artist members

ADVISORY COUNCIL

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GURDON WOODS

EXECUTIVE SECRETARY SAN FRANCISCO ART ASSOCIATION

FRED MARTIN

WOMEN'S AUXILIARY

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RICHARD FISCUS, *Dean* ROBERT SHAFER, *Administrative Asst.*
ELMER BISCHOFF, *Chairman of the Graduate Program*
WILLIAM MOREHOUSE, *Coordinator of Undergraduate Studies*
CAL ANDERSON, *Chairman, Department of Advertising Art*
MARY TIFT, *Coordinator, Department of Advertising Art*
ROBERT KATZ, *Chairman of Film-making*
PAUL HASSEL, *Chairman of Photography*
WALLY HEDRICK, *Supervisor, Evening and Saturday School*
ISABEL H. HOOD, *Dean of Women* J. EDWARD MURPHY, *Librarian*

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ISABEL H. HOOD, *Public Relations* WILLIAM AUGUSTUS, *Building Custodian*
RUSSELL AUCOTT, *Night Watchman*

the faculties

GURDON WOODS, Director California School of Fine Arts

Sculptor, administrator and teacher. Studied at Art Students League, Brooklyn Museum School and in Europe. Former member San Francisco Art Commission. Exhibits nationally and internationally.

ELMER BISCHOFF, Chairman of the Graduate Program

Painter. University of California, M.A. 1939; former member of faculty University of California and Yuba College; awarded Ford Foundation Grant, 1959; exhibits nationally.

RICHARD FISCUS, Dean

Educator. University of California, B.A. 1949, M.A. 1952. Graduate study in sociology and elementary education, Ohio State University; former member of the faculties Ohio State University, College of the Pacific; teacher in elementary and secondary schools, California.

WILLIAM MOREHOUSE, Coordinator of Undergraduate Studies

Painter. Studied under Clyfford Still and Mark Rothko at California School of Fine Arts, Certificate 1950, B.F.A. 1954; San Francisco State College, M.A. 1956. Former instructor San Francisco State College.

CAL ANDERSON, Chairman of the Department of Advertising Art

Advertising art director. Studied California College Arts and Crafts, Oakland; Art Center School, Los Angeles; formerly art director N. W. Ayer & Son, Philadelphia; CBS Radio Sales Promotion and Advertising, N.Y.; presently art director Cunningham & Walsh, San Francisco.

MARY TIFT, Coordinator Department of Advertising Art

Advertising artist and designer. Studied Art Center School, Los Angeles; University of Washington, B.F.A.; former member of faculty of California College of Arts and Crafts, Oakland; formerly advertising agency art director and free-lance designer.

PAUL A. HASSEL, Chairman of Photography

Free-lance photographer. Studied at University of Pennsylvania; Northwestern University, Chicago; Institute of Design of the Illinois Institute of Technology. Has carried out photographic assignments in Europe, Mexico, Hawaii, Yucatan, Bermuda and Central America. Exhibits nationally.

ROBERT KATZ, Chairman of Film-making

Film producer. Film Director KQED-TV, San Francisco. Studied University of Zurich, Switzerland, L.L.D. and Sorbonne, Paris. Formerly Assistant Chief of Production Planning, International Motion Picture Division, U.S. Department of State.

WALLY HEDRICK, Supervisor Evening and Saturday School

Painter and sculptor. Studied at California School of Fine Arts, B.F.A. 1955; San Francisco State College, M.F.A. 1957. Exhibits nationally and internationally.

JEREMY ANDERSON

Sculptor. Studied at San Mateo Junior College and California School of Fine Arts; former member of faculty of University of California. Exhibits nationally and internationally.

ERIK BAUERSFELD

Studied at Cooper Union, California School of Fine Arts; University of California B.A. 1950.

DORR BOTHWELL

Painter and designer. Studied University of Oregon, Rudolph Schaeffer School of Design, California School of Fine Arts and Paris. Former head of Department of Flat Design, Parsons, N.Y. Exhibits nationally and internationally.

JOHN COLLIER, JR.

Photographer. Studied California School of Fine Arts. Formerly staff photographer for Farm Security Administration and Office of War Information; research in photographic methodology for Dept. of Anthropology, Cornell University; lecturer in photo research method at Stanford University and University of California; Guggenheim fellow 1957.

JOHN CRANE

Designer. Studied at City College of San Francisco; San Francisco State College and Rudolph Schaeffer School of Design; free lance designer of furniture and exhibits and graphic designer. Presently with Walter Landor & Associates, Industrial Designers.

DARRELL E. CRISP

Advertising artist. Studied at Academy of Art, San Francisco; formerly Assistant Art Director Brisacher-Wheeler; former instructor in drawing and composition at Academy of Art, San Francisco.

KAY DE CLARK

Instructor in speech and semantics. Studied at San Francisco State College, B.A. 1956; graduate study in language arts, San Francisco State College; instructor San Francisco State College.

RICHARD DIEBENKORN, Guest Instructor in Painting

Painter. Studied at Stanford University, University of California, University of New Mexico, California School of Fine Arts; has been member of faculty at California School of Fine Arts, University of Illinois and California College of Arts and Crafts, Oakland. Exhibits nationally and internationally.

CHARLES GRIFFIN FARR

Painter. Studied at Art Students League, New York, and in Paris, France; former member of faculty of College of Architecture and Design, University of Michigan; artist correspondent, European theatre, World War II. Exhibits nationally and internationally.

DEAN FLEMING

Painter and sculptor. Studied at California School of Fine Arts, B.F.A. 1958, M.F.A. 1959. Exhibits West coast.

PAUL Q. FORSTER

Illustrator. Studied at California School of Fine Arts. Former member of faculties Stanford University and California College of Arts and Crafts. Wartime artist with Office of War Information in C.B.I. war theatre.

FRANK O. HAMILTON

Ceramicist. Studied at University of Georgia; Colorado College; Stanford University, B.A. 1947. Exhibits nationally.

JACK JEFFERSON

Painter. Studied at University of Iowa; California School of Fine Arts; formerly instructor California Palace of the Legion of Honor and the Victoria Museum, Victoria, B.C. Abraham Rosenberg fellow, 1953.

ERNIE KIM

Ceramicist and teacher. Former teacher in Palo Alto Unified School District and instructor in Palo Alto adult education program. Exhibits nationally and internationally.

ADAM KIRTH

Commercial artist and designer. Studied at California College of Arts and Crafts, Oakland. Former instructor at Art League, San Francisco.

SQUIRE KNOWLES

Practicing designer, color consultant and exhibit planner. Studied at California School of Fine Arts; University of California. Formerly graphic designer for the Architectural Forum, San Francisco City Planning Commission. Traveled and studied in Orient and Latin America.

WALTER KUHLMAN

Painter. Studied at University of Minnesota, B.A. 1941; California School of Fine Arts. Former member of faculties St. Paul School of Art and University of Michigan. Tiffany fellow and Graham fellow. Exhibits nationally and internationally.

KENNETH LASH

Author and teacher. Studied at Yale, B.A.; University of New Mexico, M.A.; graduate study at University Lisle, France. Formerly member of faculty University of New Mexico; editor of *New Mexico Quarterly;* publishes short stories, poetry and articles.

FRANK LOBDELL

Painter. Studied at Saint Paul School of Fine Arts; California School of Fine Arts and the Académie de la Grande Chaumier, Paris, France. Former member of faculty College of the Pacific. Exhibits nationally and internationally.

JOHN LICHTENWALNER

Advertising art director. Studied at University of Washington; Burnley School of Art, Seattle; Art Center School, Los Angeles. Presently illustrator and designer with Shawl, Nyeland & Seavey, San Francisco.

C. CAMERON MACAULEY, Guest Instructor in Film-making

Visual communications specialist. Studied at Kenyon College, B.A.; University of Wisconsin, M.S. (Art); California School of Fine Arts; Art Center School, Los Angeles. Formerly film producer and instructor in film, University of Wisconsin; presently visual communications specialist, University of California Extension.

BRUCE McGAW

Painter. Studied at California College of Arts and Crafts, B.F.A. 1957. Exhibits West coast.

IVAN MAJDRAKOFF

Painter. Studied at Cranbrook Academy of Art, Bloomfield Hills, Mich. Former Acting Director University of Minnesota Art Gallery; instructor at Stanford University. Exhibits nationally.

FRED I. MARTIN

Painter. Studied at California School of Fine Arts; University of California, B.A. 1949, M.A. 1955. Formerly high school instructor. Presently Administrator of S.F.A.A. Art Bank and S.F.A.A. Executive Secretary. Exhibits nationally and internationally.

RICHARD MILLER

Author and teacher of history and English. Studied at Ohio State University, B.A. 1949; Claremont Graduate School, M.A. 1955; presently Ph.D. candidate at University of California; graduate study Université de Paris, France. Formerly member of faculty Golden Gate College and newspaper foreign correspondent.

MELVIN MOSS

Sculptor. Studied at Los Angeles City College; Columbia University; University of California, B.A. 1958; California School of Fine Arts, M.F.A. 1959.

J. EDWARD MURPHY

Artist and educator. Studied Leeds College of Art, N.C.D., London, England; Slade School of Fine Arts, London University, A.S.S.A. Formerly head of the Department of Design, University of Otago, New Zealand. Lecturer Royal College of Art, London; Fellow of Royal Society of Arts.

DAVID MYERS, Guest Instructor in Film-making

Cinematographer. Studied at Antioch College, B.A. 1939; with Photo Unit, Farm Security Administration; California School of Fine Arts. Formerly film producer, University of Wisconsin; presently free lance film producer and commercial and newsreel cameraman. Collaborator on films shown at Brussels, Edinburgh and Vancouver Film Festivals.

NATHAN OLIVEIRA

Painter and graphic artist. Studied at California College of Arts and Crafts, M.F.A. 1952. Former head of Graphic Arts Department, College of Arts and Crafts. Guggenheim fellow, 1958. Exhibits nationally and internationally.

RALPH PUTZKER

Painter and art historian. Studied at University of California, B.A., M.A. 1952; University of Guatemala; University of Michoacan. Exhibits West coast and Latin America.

ZYGMUND SAZEVICH

Sculptor. Studied at University of California and California School of Fine Arts. Former member of faculty Mills College. Exhibits West coast and South America.

PETER STEVENS

Product and model designer. Studied at Cleveland Institute of Art. Formerly faculty member Cleveland Institute of Art; designer for Ford Motor Co.; presently Director of Master Models, Walter Landor & Associates.

1959-1960 ACADEMIC CALENDAR

FALL SEMESTER

Applications for enrollment from new and transferring students due by . . . . . September 1

Registration

Entering full-time freshmen . . . . 9 a.m., September 8
Transferring undergraduates . 1 p.m. to 5 p.m., September 8
Pre-registered students . . . 9 a.m. to 5 p.m., September 9
Graduate and part-time students . . . . . 9 a.m. to 5 p.m., September 10, 11
Evening and Saturday students 6 p.m. to 10 p.m., September 10, 11
9:30 a.m. to 12:30 p.m., September 12

First day of classes . . . . . September 14
Thanksgiving recess . . . . . November 26, 27, 28
Christmas recess . . . . . December 20 through January 6
Last day of classes . . . . . January 16
Final examination period . . . . January 18 through January 22

SPRING SEMESTER

Applications for enrollment from new and transferring degree students due by . . . . . January 18

Registration

Entering full-time freshmen . . . . . 9 a.m., January 25
Transferring undergraduates . . 1 p.m. to 5 p.m., January 25
Pre-registered students . . . . 9 a.m. to 5 p.m., January 26
Graduate and part-time students . . . . . 9 a.m. to 5 p.m., January 27, 28
Evening and Saturday students 6 p.m. to 10 p.m., January 28, 29
9:30 a.m. to 12:30 p.m., January 30

First day of classes . . . . . February 1
Washington's Birthday holiday . . . . . February 22
Spring recess . . . . . April 11 through April 17
Last day of classes . . . . . May 21
Final examination period . . . . . May 23 through May 27
Annual Commencement . . . . . May 29

EVENING SCHOOL AND SATURDAY SCHOOL

In addition to the regular weekday classes, the college schedules evening courses from 7 to 10 p.m. Monday through Thursday. Classes are also held on Saturday mornings from 9 a.m. to 12:30 p.m.

Some classes so scheduled are studio courses included in the Bachelor of Fine Arts degree requirements. This scheduling releases daytime hours for working students. Evening and Saturday course catalogues are available upon request.

financial information

The California School of Fine Arts is a private, non-profit institution of higher learning and, as such, receives no financial assistance derived from taxes or other public funds. The total cost of the services provided the student body is borne by contributions and dues received from the membership of the San Francisco Art Association, the parent-body of the college, and from tuition charges.

SCHEDULE OF TUITION CHARGES (Day and Evening Classes)

Units per Semester	Tuition	Units per Semester	Tuition
15	$300.00	7	$185.00
14	291.00	6	163.00
13	281.00	5	140.00
12	269.00	4	112.00
11	255.00	3	84.00
10	240.00	2	56.00
9	223.00	1	28.00
8	205.00	All units over 15	20.00 per unit

NOTE: No additional studio, laboratory or model fees are charged.

FEES

Application Fee $10.00

Must accompany application for admission from new full-time undergraduate and graduate students.

Must accompany pre-registration applications from all part-time, Saturday and evening school students, and from auditing students applying for particular class(es).

Non-refundable, but applied on tuition upon subsequent enrollment.

Note: Priority in class enrollments is given to full-time degree students, part-time credit students and auditing students in that order. In the event a specified class is already filled and the applicant has no substitute class choice, the fee will be refunded.

Pre-Registration Fee 10.00

Chargeable to continuing full-time students at the time of making out advance programs of study. Non-refundable, but applied on tuition upon subsequent enrollment.

Late Registration Fee 5.00

Chargeable to all students registering for credit after the close of the registration week (for dates, see CALENDAR herein). Not chargeable to the Veterans' Administration.

Change of Program Fee 2.00

Chargeable for program changes. Such changes may be made *only* during the first two weeks of the semester. They must have the approval of the counsellor on the appropriate form. Forms are obtainable in the office of the Registrar.

Transcript of Record 2.00

One (1) transcript issued without charge; others chargeable.

Personal checks returned unpaid 1.00

DEFERRED PAYMENT PLAN

Students enrolling for three or more units of study may apply for deferred payments at the Business Office of the college. The first quarterly payment plus all fees is due at the time of registration. The second, third and fourth payments are due, respectively, at the end of the fourth, eighth and twelfth weeks of the semester. Should full payment of tuition be made prior to the twelfth week of the semester, a pro-rated rebate of the carrying charge will be made. In the event a student withdraws from the college after the eighth week of the semester, the total balance, including service charge, shall become due immediately. (See withdrawal refund schedule.)

Veterans enrolled under Public Laws 16, 550, 634 and 894 and veterans enrolled under California State Law are exempt from carrying charges.

UNPAID ACCOUNTS

The Registrar cannot release grade reports, transcripts of record, Degrees or Certificates for any student whose financial accounts with the college have not been paid in full, nor may any student re-register until such accounts have been paid in full without special permission from the Administrative Assistant.

WITHDRAWALS AND REFUNDS

The Registrar must be notified on the appropriate "Withdrawal Form" if a student wishes to withdraw from a course or from the college. No refunds will be authorized unless such official notice is received.

Refunds are made on tuition only and are prorated according to the following table. The date of withdrawal is the date of receipt of the official notification.

Withdrawal during first or second week	90% refund
Withdrawal during the third week	80% refund
Withdrawal during the fourth week	70% refund
Withdrawal during the fifth week	60% refund
Withdrawal during sixth to eighth weeks	50% refund

No refunds will be made after the eighth week.

Any student who has made a partial payment, but who has not paid the full amount owed to the school at the date of withdrawal is required to meet such obligation.

A student may be expelled for any reason considered sufficient by the Director. Refunds are not made in such cases.

NOTE: All registrations are considered to be for the duration of the semester unless otherwise noted on the registration card.

THE NATIONAL DEFENSE STUDENT LOAN PROGRAM

Limited funds are available for student loans under this program. Information and application forms may be obtained by applying to: The Institutional Representative of the National Defense Student Loan Program, California School of Fine Arts, 800 Chestnut Street, San Francisco 11, California.

SUPPLIES AND LOCKERS

All necessary art supplies and books are available at the school store in the building. Students may make any purchases they wish. Prices are substantially below regular retail rates.

Locker space is provided free of charge. Locks are available for purchase at the school store. The college assumes no responsibility for loss of or damage to locker contents.

STUDENT ACTIVITY

Dues for the CSFA Student Association are $1.00 per semester; membership is optional. Dues are paid by the college for all full-time students.

EMPLOYMENT AND HOUSING

An appointed faculty member maintains contact with various employment opportunities and will give information and assistance to those wishing part-time outside employment.

The college offers various part-time positions in the library, mailing room, cafeteria, etc. Priority for such positions is given to applications from students who have been awarded C.S.F.A. grants. Application should be made at the Business Office of the college.

A list of approved housing accommodations is available to out-of-town students, and assistance is given in finding other accommodations when necessary. The college, however, cannot offer guarantee of either housing accommodations or employment.

B.F.A. Degree and Certificate

The college reserves the privilege of withdrawing or changing any courses listed, and also of amending programs of degree or certificate requirements.

BACHELOR OF FINE ARTS DEGREE PROGRAMS

Requirements for the Bachelor of Fine Arts degree in the various major fields are set forth in the following pages together with course descriptions pertaining thereto.

CERTIFICATE OF COMPLETION

The college maintains a program leading to a Certificate of Completion. The Certificate is granted upon satisfactory completion of 120 units of work in any of the listed major fields of the various departments. Requirements are the same as for the B.F.A. degree except that elective art courses may be substituted for Humanities in the 2nd, 3rd and 4th years. Students enrolled in the Certificate program are required to maintain the academic standards and abide by the rules and regulations set forth in the C.S.F.A. Catalogue.

COURSE NUMBERS KEY

LOWER DIVISION COURSES

Numbers 1–49: 1st year
Numbers 50–99: 2nd year

UPPER DIVISION COURSES

Numbers 100–149: 3rd year
Numbers 150–199: 4th year

Numbers 200 and above: Graduate Division Courses. *Enrollment in 200 courses is subject to the regulations of the Graduate Division.*

SUFFIXES

"A" and "B" suffixes refer to the first and second semesters of full year courses. Special permission of the instructor is required to take the "B" section without the prerequisite "A" section. Decimal designations (e.g., 5.1, 5.2) refer to courses of similar content, varying in instructors or times offered.

ORIENTATION AND COUNSELLING SERVICE

At the beginning of each semester, new students are introduced to the faculty advisors, any of whom are available to students throughout the year for counselling and advice.

UNDERGRADUATE COUNSELLORS

Richard Fiscus, Humanities, Teacher-training
William Morehouse, Fine Arts, Teacher-training
Cal Anderson, Advertising Art
Mary Tift, Advertising Art
Paul Hassel, Photography
Robert Katz, Film-making
Wally Hedrick, Evening and Saturday School
Isabel H. Hood, Dean of Women

GRADUATE COUNSELLORS

Gurdon Woods, Director
Elmer Bischoff, Painting
Jeremy Anderson, Sculpture

FINE ARTS MAJORS

PAINTING, SCULPTURE or GRAPHIC ARTS

First Year

Units Fall		Course	Units Spring
3	1	Drawing & Color	3
2	2	Painting	2
3	3A,B	Color, Form & Line	3
1	5	Sculpture I	1
6		Humanities	6
15			15

Second Year

Units Fall		Course	Units Spring
2	51	Drawing & Color	2
2	53	Color & Composition	2
2	52 / 54 / 55	Painting or / Sculpture or / Sculpture	2
1	58	Graphics	1
2		Electives	2
6		Humanities	6
15			15

Third Year

Units Fall		Course	Units Spring
2	101	Drawing & Color	2
4–6	102 / 104 / 105 / 108	Painting or / Sculpture or / Sculpture or / Graphics	4–6
1	109	Materials and Techniques	1
6		Humanities	4
0–2		Electives	2–4
15			15

Fourth Year

Units Fall		Course	Units Spring
2	151	Drawing & Color	2
4–6	152 / 154 / 155 / 158	Painting or / Sculpture or / Sculpture or / Graphics	4–6
4		Humanities	4
3–5		Electives	3–5
15			15

CERAMICS

First Year

Units Fall		Course	Units Spring
3	1	Drawing & Color	3
3	3A,B	Color, Form & Line	3
1	5	Sculpture I	1
2	15	Ceramics	2
6		Humanities	6
15			15

Second Year

Units Fall		Course	Units Spring
2	53	Color & Composition	2
2	55	Sculpture	2
3	65	Ceramics	3
6		Humanities	6
2		Electives	2
15			15

Third Year

Units Fall		Course	Units Spring
4–7	115	Ceramics	4–7
1	90	Ceramics	1
6		Humanities	4
1–4		Electives	3–6
15			15

Fourth Year

Units Fall		Course	Units Spring
4–8	165	Ceramics	4–8
4		Humanities	4
3–7		Electives	3–7
15			15

1 **DRAWING and COLOR**
Introduction to line, dark and light and color as elements of pictorial expression. Work from indoor and outdoor scenes, from the model and from the imagination. Media include pencil, charcoal, pen and brush and ink, tempera colors.

2 **PAINTING**
An approach to painting in oil from the model and still-life using lecture and demonstration with individual and group discussions.

3A, B **COLOR, FORM and LINE**
Integration of the essentials of design; the use of black and white and color in Notan and other basic composition. Introduction to color mixing, contour drawing and basic techniques and materials.

5 **SCULPTURE I**
Elementary consideration of form relating to modeling in clay. Work from the human figure. Development of an understanding of mass and shape and control of a medium.

15 **CERAMICS**
Instruction designed around needs, abilities and objectives of individual student. Included are basic shaping problems in pottery, wheel and hand methods; glaze application; ceramic sculpture; possibilities of use of ceramics in modern architecture and landscape architecture; general familiarity with creative possibilities of the field of ceramics; lectures; field trips.

51 **DRAWING and COLOR**
An introduction to space drawing and control of two- and three-dimensional elements on the picture plane.

52 **PAINTING**
Work from observation and imagination in all media; still-life, landscape and figure; abstract and non-objective work. Individual assistance and group discussions.

53 **COLOR and COMPOSITION**
Investigation of technical, spatial and emotional aspects of color. Imaginative and expressive use of the pictorial area. Use of transparent and opaque water color.

54 **METAL SCULPTURE**
Direct use of metals for sculptural expression: welding, brazing, casting.

55 **SCULPTURE**
Continuation of clay modeling. Techniques for casting in plaster and various cast stones.

58 **GRAPHICS**
General introduction to history of three principal creative printing forms; tools and techniques; applying tools and materials to creative ends; introduction of color to printing forms.

65 **CERAMICS**
A course designed to augment and develop skills and ideas acquired in Ceramics 15. Introduction to decorating techniques, glaze materials, original glaze and clay formulation and preparation; kiln operation; lectures and field trips.

90 **CERAMICS**
A comprehensive course which will include the study of clay bodies, preparing and mixing clays, glaze calculations for specific uses, use of oxides, sands, engobes and other clay and glaze colorants. Techniques of design and glaze. Theory of marketing ceramics.

101 **DRAWING and COLOR**
The use of accumulated knowledge and experience from beginning courses in the development of individual creativity and original style.

102.1 & 102.2 **PAINTING**
Emphasis on furthering the individual's point of view in painting and increasing his technical assurance. Work from the imagination or from observation. A model is provided for part of the time.

104 **METAL SCULPTURE**
Direct use of the widest possible range of materials with special emphasis on the integration of their characteristics with the expression.

105 **SCULPTURE**
Advance modeling. Work directly in cast stone and magnasite.

108 **GRAPHICS**
Continued exploration of the printing form as a valid means of contemporary artistic expression. Development of individual expression.

109 **MATERIALS and TECHNIQUES**
A thorough investigation of the character and techniques of the broad range of media used by the contemporary painter with particular emphasis on supports, pigments and vehicles.

115 **CERAMICS**
Advanced studies in ceramic design, decoration and glaze. For those interested in design for hand and industrial production; execution and production of these designs; lectures and field trips.

151 **DRAWING and COLOR**
Continuation of Drawing and Color 101.

152.1 & 152.2 **ADVANCED PAINTING**
Continuation of Painting 102.

154 **ADVANCED METAL SCULPTURE**
Continuation of Metal Sculpture 104.

155 **ADVANCED SCULPTURE**
Continuation of Sculpture 105.

158 **ADVANCED GRAPHICS**
Continuation of Graphics 108.

165 **CERAMICS**
Consideration of the problems of the professional potter, ceramics sculptor or teacher. Earning a living in the field of ceramics. Course aimed at transition from student status to immediate professional objectives in self-employed, employed or teaching situations.

ADVERTISING ART MAJORS

ADVERTISING DESIGN AND ILLUSTRATION

First Year

Units Fall		Course	Units Spring
2	4	Figure Drawing	2
3	3A,B	Color, Form and Line	3
2	11	Lettering	
2	14	Advertising Design I	
	34	Typographic Design	2
	57	Objective Drawing	2
6		Humanities	6
15			15

Second Year

Units Fall		Course	Units Spring
2	2	Painting I	2
2	61	3-D Design	2
2	62	Basic Illustration	2
1	63	Color Org. & Control	1
2	64	Advertising Design II	2
6		Humanities	6
15			15

ADVERTISING DESIGN

Third Year

Units Fall		Course	Units Spring
3	20	Photography I	
	58	Graphics I	2
	111	Economics of Adv.	1
3	113	Decorative Illus. I	3
3	114	Advertising Design III	3
6		Humanities	4
		Electives (Fine Arts)	2
15			15

Fourth Year

Units Fall		Course	Units Spring
3	112	Illustration	3
6	164	Adver. Design Seminar	6
4		Humanities	4
2		General Electives	2
15			15

ILLUSTRATION

Third Year

Units Fall		Course	Units Spring
3	20	Photography I	
	58	Graphics I	2
	111	Economics of Adv.	1
3	112	Illustration	3
3	113	Decorative Illus. I	3
6		Humanities	4
		Electives (Fine Arts)	2
15			15

Fourth Year

Units Fall		Course	Units Spring
6	161	Illustration Seminar	6
3	162	Advanced Illus.	
	163	Decorative Illus. II	3
4		Humanities	4
2		General Electives	2
15			15

4 **FIGURE DRAWING**
Life drawing with a thorough study of the human figure including anatomy, structure, articulation and proportion.

2 **PAINTING I—See Fine Arts**

3A, B **LINE, FORM and COLOR—See Fine Arts**

11 **LETTERING**
Study of the anatomy and rendering of letter forms with consideration of historical styles, including Roman, Gothic, Italic, calligraphy, etc. Problems in both rough and finished lettering and free script; direct rendering techniques with brush, quills, reed pen, etc.

14 **ADVERTISING DESIGN I**
The relating of the principles of design and color as given in the basic design and color class to simple advertising problems. Limitations of color, size and subject matter are imposed and various reproduction processes are explained. Rendering in chalks, paint and other mediums.

20 **PHOTOGRAPHY I—See Photography**

34 **TYPOGRAPHIC DESIGN**
Study of traditional contemporary type faces with major emphasis on the use of letters as design elements. Problems in trademark design, letterheads, typographic advertisements, etc.

57 **OBJECTIVE DRAWING**
The study of perspective and composition, emphasizing relative values and relationships of forms. Assignments in the rendering of still life and *trompe l'oeil.*

58 **GRAPHICS I—See Fine Arts**

61 **THREE DIMENSIONAL DESIGN**
The study of shapes, surfaces and textures, as well as of space, light, value and motion. The student is acquainted with the characteristics of major manufacturing materials and processes as related to problems in the design of products, packages and point-of-sale materials. Three dimensional merchandising and the spatial characteristics of architecture are explored. The student will learn the use of hand tools and machines while working with metals, wood and plastics; paper, clay and plaster will also be used.

62 **BASIC ILLUSTRATION**
A comprehensive study of the drawing of the figure singly and in groups, and in various dress and environments or situations. Study of the figure in consideration of layout and page planning. Various mediums and approaches will be used. Study of the work of outstanding illustrators and instruction in how to maintain a working reference file.

63 **COLOR ORGANIZATION AND CONTROL**
A basic study of the controlled use of color in design and the graphic arts. Work will include a systematic investigation of the three dimensions of color; basic principles of color harmony; color systems and aids, and the mixing of pigments.

64 **ADVERTISING DESIGN II**
Layout problems for posters, newspapers and magazines. Study of the mechanical requirements of such media in respect to measurement, type of insertion and methods of reproduction. The integration of typography with styles of illustration, including photographs, with the problems of graphic expression. Development of skills in the use of chalks, paint and other layout mediums.

111 **ECONOMICS OF ADVERTISING**
A basic course for the artist and designer which will present the relationship of product marketing to advertising design. Study of the product, its market and media with the development of appropriate advertising themes, copy and art. Analysis of research reports on reader reactions.

112 **ILLUSTRATION**
Work from the model and other sources of reference toward the development of techniques of drawing for publication. Analysis of mechanics, theory and traditions of illustration.

113 **DECORATIVE ILLUSTRATION I**
The study of non-realistic illustration with design as its foundation for advertising and other work. Emphasis on the component parts of decorative illustration including line, color experimentation, distortion and accidental and mechanical textures.

114 **ADVERTISING DESIGN III**
Advanced work emphasizing the solution of problems arising from the continually changing contemporary taste in fashion, interior and industrial design. Development of awareness of the contemporary idiom in the visual world. Various techniques, media and subject matter. Layout composition and exploration of the use of the photograph in advertising.

161 **ILLUSTRATION SEMINAR**
A recapitulation at the professional level of all fields of illustration—magazine, book, advertising, travel, documentary, humorous, etc.—as a final preparation of the student. Both the decorative and realistic approaches to the field will be considered. Guest lecturers and consultants will be introduced.

162 **ADVANCED ILLUSTRATION**
Extension of course #112 with the execution on a professional level of projects for books, periodicals and other publications.

163 **DECORATIVE ILLUSTRATION II**
An advanced study of non-realistic illustration with emphasis on the development of a personal style. The student will be expected to become familiar with the work of outstanding contemporary decorative illustrators. Practice in the solution of technical problems of producing art work for reproduction.

164 **ADVERTISING DESIGN SEMINAR**
The working out of problems at the professional level from original layout to final finished presentation. Media will include booklets, annual reports, direct mail and outdoor display pieces, transportation car cards and TV commercials. Assignments are planned to develop the individual student's particular creative abilities.

PHOTOGRAPHY AND FILM-MAKING MAJORS

PHOTOGRAPHY

First Year

Units Fall		Course	Units Spring
3	20	Photography I	3
3	3A,B	Color, Form & Line	3
3	1	Drawing & Color	3
6		Humanities	6
15			15

Second Year

Units Fall		Course	Units Spring
5	70	Photography II	5
2	14	Advertising Design I	
2	53	Color & Composition	2
6		Humanities	6
		Elective	2
15			15

Third Year

Units Fall		Course	Units Spring
7	120	Photography III	9
2	58	Photography or Graphics or Advertising Design II	2
6		Humanities	4
15			15

Fourth Year

Units Fall		Course	Units Spring
9	170	Photography IV	9
4		Humanities	4
2		Elective	2
15			15

FILM-MAKING

First Year

Units Fall		Course	Units Spring
3	20	Photography I	3
3	1	Drawing & Color	3
3	3A,B	Color, Form & Line	3
6		Humanities	6
15			15

Second Year

Units Fall		Course	Units Spring
1	71	Film Seminar	1
5	70	Photography II	5
1	5	Sculpture I	1
2	11	Lettering	
	34	Typographic Design	2
6		Humanities	6
15			15

Third Year

Units Fall		Course	Units Spring
1	121	Film Seminar	1
6	122	Film Workshop	6
2	186	Creative Writing	
	196	Public & Group Discussion	2
6		Humanities	4
		Fine Arts Electives	2
15			15

Fourth Year

Units Fall		Course	Units Spring
2	171	Film Seminar	2
7	172	Film Workshop	7
4		Humanities	4
2		Fine Arts Electives	2
15			15

20 **PHOTOGRAPHY I**

History and philosophy of photography. Investigation of the basic principles of the photographic medium. Camera usage, exposure, development, printing and presentation.

70 **PHOTOGRAPHY II**
Extension of the photographer's technical vocabulary. Discussion and criticism. Application of the principles to particular fields of photography through specific projects and seminars. Both formal and expressive approaches to be explored.

120 **PHOTOGRAPHY III**
Experimental projects in creative photography. Discussion and criticism. Experience in specialized approaches to photography to acquaint the student with the breadth of the photographic field and enable him to make an intelligent choice of a major interest.

170 **PHOTOGRAPHY IV**
Solution of a significant problem of visual communication in the student's major field of interest. Analysis research, execution and presentation. Individual and group work. Collaboration with other departments of the college particularly concerned with the use of photography.

71 **FILM SEMINAR**
Investigation of the basic elements of film as a visual language. Screening and analysis of selected motion pictures.

121 **FILM SEMINAR**
The motion picture as an art form. The aesthetics, history and function in contemporary culture. Screenings and analysis.

122 **FILM WORKSHOP**
Basic theory and practice of 16mm. film production: budgeting, planning, writing, shooting, editing and analysis. Group projects and individual assignments for beginners.

171 **FILM SEMINAR**
Investigation of advanced camera, editing and sound techniques through analysis and discussion of film classics as well as of outstanding contemporary films.

172 **FILM WORKSHOP**
Continuation of Film Workshop No. 122. Emphasis upon individual production of a film project of professional quality.

See other departments for descriptions of additional courses scheduled.

HUMANITIES

The following courses are required of all Bachelor of Fine Arts degree candidates.

First Year

Units Fall		Course	Units Spring
2	30	English Communication	2
2	31	American History	
	35	Political Science	2
2	33	History of Modern Art	2
6			6

Second Year

Units Fall		Course	Units Spring
2	80	Western Culture	
2	81	Social Science	
2	82	Primitive & Class. Art	
	83	General Psychology	2
	84	Eastern Art	2
	86	Western Literature	2
6			6

Third Year

Units Fall		Course	Units Spring
2	130	Poetic Form	
	131	Modern Poetry Workshop	2
2	132	Art History	2
2	133	Philosophy	
6			4

Fourth Year

Units Fall		Course	Units Spring
2	180	The Novel	
2	184.1	Scientific Method	
	184.2	Laboratory Science	4
4			4

GENERAL SECONDARY CREDENTIAL PROGRAM

First Year

Units Fall		Course	Units Spring
3	1	Drawing & Color	3
3	3A,B	Color, Form & Line	3
1	11	Lettering	1
2	14	Advertising Design I	
2	30	English Communication	2
2	31	American History	
	35	Political Science	2
2	33	History of Modern Art	2
	196	Public Discussion	2
15			15

Second Year

Units Fall		Course	Units Spring
2	2	Painting	2
3	20	Photography I	3
2	51	Drawing & Color	2
1	58	Graphics I	1
2	80	Western Culture	
2	81	Social Science	
2	82	Prim. & Class. Art	
	83	General Psychology	2
	84	Eastern Art	2
	86	Western Literature	2
1		Elective	1
15			15

Third Year

Units Fall		Course	Units Spring
2	5	Sculpture I	2
2	15	Ceramics	2
	52	Painting	2
2	101	Drawing & Color	2
2	130	Survey of Poetic Form	
	131	Modern Poetry Workshop	2
2	132	Art History	2
2	133	Philosophy	
3		Electives	3
15			15

Fourth Year

Units Fall		Course	Units Spring
1	109	Materials & Techniques	1
	121	Film Seminar	2
2	180	The Novel	
2	184.1	Scientific Method	
	184.2	Laboratory Science	4
3	186	Creative Writing	
2	190	Educ. Orientation	3
7		Electives	8
17			18

Educational Psychology 100 — 8 units. It is recommended that this course be taken in the summer at San Francisco State College, between the 3rd and 4th years.

Fifth Year

For information pertaining to the courses listed below, consult the 1959-1960 catalogue of the San Francisco State College.

	Course	Content	Units
EDUCATION	Education 120.5	Student teaching	6
	Education 152.1	Seminar to accompany student teaching	4
COMMUNICATIONS	English 136	Principles of Modern Grammar	3
	English 150	Curriculum and Instruction in English	2
	Choice of one:		
	English 126	Communication and Human Behavior	3
	English 127	Communication and the American Cultural Community	3
	English 140	Psychological Insights in Literature	3
ART	Art 150.1	Art Production	2
	Art 152	Curriculum and Instruction	2
	Art 174	Leather Working	1
	One elective is required from each of the following two groups:		
	Group 1—Art 119, Art 172, Art 177.1, Art 104.1		2
	Group 2—Art 120.1, Art 122.1		2
	General art electives		3

30 **ENGLISH COMMUNICATION**
Conceptual communication through the spoken and written word.

31 **AMERICAN HISTORY**
Study of the main ideas and events from Colonial times to the present.

33 **HISTORY OF MODERN ART**
The major schools and artists in painting, sculpture, architecture and design from the Neo-classics to the present.

35 **POLITICAL SCIENCE**
Political ideas, institutions and parties, U.S. Constitution, national government, California state and local governments.

80 **DEVELOPMENT OF WESTERN CULTURE**
Emphasis on the relationships between the biological and psychological needs of man and society. Investigation of the changes from agrarian to mercantile to industrial forms and the impact of two World Wars.

81 **THE SOCIAL SCIENCES and HISTORICAL CHANGE**
Study of various social sciences and theories of social, cultural and historical change. Analysis of social growth with attention to the role of the artist.

82 **PRIMITIVE and CLASSIC ART HISTORY**
The anthropological and art-historical approach. Designed to widen the student's appreciation and perception and to establish a non-ethnocentric approach towards primitive and classical art forms.

83 **GENERAL PSYCHOLOGY**
A review of experimental and theoretical material relevant to all major areas of human behavior—motivation, learning, memory, emotion, perception, thinking, personality, and social processes.

84 **EASTERN ART HISTORY**
The art of Oriental cultures. Social and religious influences, forms and techniques in Indian, Chinese and Japanese art.

86 **WESTERN LITERATURE**
The basic sources and traditions of Western literature and their usefulness to artists. The Bible as a major source of allusion, symbol and value.

130 **SURVEY of POETIC FORM**
Survey of various types of poetic form with examination of means used to sharpen and intensify expression, form, structure and interpretation.

131 **MODERN POETRY WORKSHOP**
The poetic image; studies in criticism and imagination.

132 **ART of the CHRISTIAN CULTURE of EUROPE**
Byzantine, Medieval, Renaissance and Baroque art as related to the dynamics of Christianity.

133 **PHILOSOPHY**
A general introduction to contemporary and recurrent problems.

180 **THE NOVEL**
A survey of fiction as produced in the Western world. Discussion of literature as an art form, as exposition, as poetry and as a dramatic production.

184.1 **THE SCIENTIFIC METHOD**
A survey of the organic and inorganic sciences and the particular processes by which they are governed.

184.2 **LABORATORY SCIENCE**
Research, field study and classroom work covering the broad aspects of several categorical sciences, showing their effect on man and his interest in them. Application of the scientific method to particular problems.

ELECTIVES

185 **AESTHETICS**
A general introduction to the field and problems of aesthetics.

186 **CREATIVE WRITING**
Dramatization of ideas. Lectures, demonstrations and laboratory work. Group discussion and individual criticism of writing problems. (May be taken only with permission of the instructor.)

190 **EDUCATION ORIENTATION**
General principles, objectives and functions of secondary education. Public and private school observation: curriculum organization; evaluation; history; trends. California school organization and law. Audio-visual and curriculum materials and laboratory work.

196 **PUBLIC and GROUP DISCUSSION**
Fundamentals of voice and articulation, semantics, group dynamics and individual presentation. Participation involving use of tape-recorder.

197 **COORDINATED STUDIES—INTERDISCIPLINARY**

198 **DIRECTED PROJECTS IN A MAJOR FIELD**

199 **SPECIAL STUDIES BY ARRANGEMENT**
197, 198 and 199 are special studies courses designed to meet the needs of outstanding advanced students who have demonstrated ability for individual research. The courses make possible the investigation of specialized projects guided by individual faculty consultations or interdepartmental faculty committees. They may be taken *only* by special arrangements with the Counsellor.

m.f.a. degree

PAINTING OR SCULPTURE

PROGRAM OF STUDY

The minimum program consists of three semesters' work as follows:

Philosophy and History of Art Seminar (Section a and b of 3 units each)	6 units	
Advanced Studies Seminar	3 units	
Graduate Course Study in Major Field	12 units	21 units
Prescribed work in upper division undergraduate courses	9 units	30 units

The comprehensive examination shall take the form of the preparation and hanging of a one-man exhibition of work in the candidate's chosen field. One work from the exhibition shall become the property of C.S.F.A. upon the conferring of the M.F.A. degree. The exhibition shall be submitted no later than four weeks prior to the time the degree is conferred.

Applicants transferring from another institution, especially those holding a degree other than the B.F.A., should consider that the Committee may require special foundation work and that the total program will then require more than the minimum three semesters of work.

STANDARDS OF ADMISSION

Standards of admission are set by the Graduate Program Committee.

HOLDERS OF THE BACHELOR'S DEGREE

Holders of the Bachelor's degree who have maintained a grade point average of 3.0 (B) or better will be considered academically qualified for admission. However, the academic qualification stands as additional and of secondary importance to the approval of the applicant's creative work.

ADMISSION WITHOUT THE BACHELOR'S DEGREE

Individuals who in the opinion of the Graduate Program Committee show outstanding creative qualifications, but who do not have an academic degree, may be admitted to candidacy provided that they complete one full semester of undergraduate work with a grade point average of 3.0 or better. They must maintain standards and quality of work equal to those of other candidates.

ADMISSION WITHOUT REFERENCE TO THE M.F.A. DEGREE

Members of faculties of other institutions, staff members of research institutions, or other individuals who may or may not have previously received a Master's or Doctor's degree, and who wish to do special advanced work in painting or sculpture may make application for admission according to the "Application Requirements" given below. If approved by the Committee and instructors, they may be admitted to pursue their studies without commitment to the full program or any part of it.

COURSE COMPLETION REQUIREMENTS

These shall be stipulated by the Graduate Program Committee with the understanding that all courses required for the M.F.A. degree shall be completed within a maximum period of three years or a minimum period of three consecutive semesters.

READMISSION TO THE PROGRAM

In cases where a student has been forced by reason other than scholarship to discontinue his graduate studies for a period of time, readmission may be obtained by application to the Committee. The three-year maximum program completion time may be extended for interruption caused by service in the Armed Forces, illness or other circumstances deemed unavoidable.

FOREIGN STUDENTS

The admission of foreign students will be determined on the same basis as for students from the United States. Applicants must have sufficient command of the English language to profit from and contribute to instruction and seminars. See section "Foreign Students" in the regular C.S.F.A. catalogue.

GRANTS

Information about available grants-in-aid is available in March. Applications are acted upon the following month, April.

APPLICATION REQUIREMENTS

The applicant for entrance to the graduate program is required to submit:

1. A completed application form, which may be secured from the Registrar, must be mailed to the Graduate Program Committee.
2. An official transcript of his undergraduate record and also his graduate record if advanced study has been pursued elsewhere. Transcripts should be forwarded to the Graduate Program Committee by the previous institutions.
3. Six (6) examples of work in painting or sculpture and a representation of drawings. Approximate dates of completion of the six examples should accompany the work; works submitted must have been executed within a period of eighteen months preceding application. A concentration in either painting or sculpture is expected; split majors are not accepted.

   Applicants at a distance of over 100 miles from San Francisco may submit colored slides of their work. On the basis of these, a tentative program will be prepared for the applicant's general guidance and information. However, admission will not become final until after a personal interview and, if required, the qualifying examination described below.
4. A qualifying examination *may* be required in certain cases. This will consist of the execution of a work at a designated time at the California School of Fine Arts. Where this requirement applies, the individual will be notified by the Graduate Program Committee following review of the work submitted.

SUBMISSION DATES

On or before May 9, 1959, for admission commencing with the fall, 1959 semester.

On or before November 20, 1959 for admission commencing with the spring, 1960 semester.

800 CHESTNUT STREET • SAN FRANCISCO 11, CALIFORNIA

APPLICATION FOR ENROLLMENT

(Please Print)

Return this application with deposit no later than one week prior to registration. See ***Entrance Requirements*** and ***Application and Registration*** procedures in 1959-1960 Catalogue for further information.

DATE: _____

NAME: Mr. Mrs. Miss _____

ADDRESS: _____

1st Summer Session_____

ENROLLING FOR Fall Semester_____ Spring Semester_____ 2nd Summer Session_____

Day_____ Evening_____ Saturday_____

Are you enrolling for: Degree Program_____ Credit_____ Audit_____

Have you attended CSFA previously?_____

EDUCATION

High School _____
Name City and State Year Graduated

College(s) _____
Name City and State Degree

_____

MAJOR INTEREST: Painting_____ Sculpture_____ Graphic Arts_____ Ceramics_____

Advertising Art_____ Illustration_____ Photography_____

Film-making_____ Teacher Training_____

PREVIOUS ART TRAINING _____

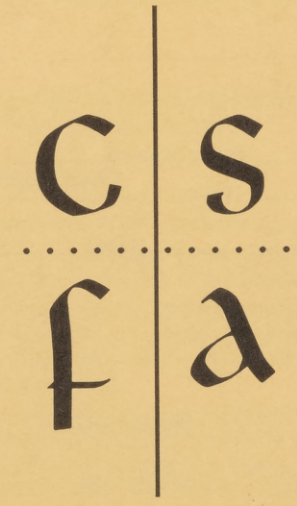
Do you plan to study under the (1) G.I. Bill of Rights?_____ (2) Calif. Vet Bill?_____

FOREIGN STUDENTS: (1) I-20 Form (Certificate of Eligibility) required by registration date.
(2) Name and Address of Sponsor must be enclosed with this form.

State course and name of instructor when applying for a specific class(es)

$10.00 deposit is made herewith.

_____ _____ _____
Date Received Receipt No. Applicant's Signature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